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ABSTRACT

This collection of abstracts is part of a continuing series providing information on recent doctoral dissertations. The 19 titles deal with a variety of topics, including the following: (1) the ethics of violence as political strategy in contempory drama; (2) the history of Italian-American theatre from 1900 to 1905; (3) the development of the Iowa Theater Lab, an improvisation-based, nonverbal theatre; (4) performance documentation; (5) the relationships among characters in drama--a combination of precepts from Constantin Stanislavski's system of acting and Eric Berne's system of transactional analysis; (6) dramatic dialogue in adaptations; (7) types, principles, and techniques of composition and stage movement in group performance of literature; (8) A. N. Whitehead's educational and cosmological theories and their implications for educational theatre; (9) Oriental crosscurrents in modern Western theatre; (10) the development and nature of vaudeville in Toronto, Canada; (11) the emergence of children's theatre and drama from 1900 to 1910; (12) the interpretation of action in dramatic language; (13) a process for developing local American historical materials into theatrical productions; (14) the literary works of Paul Laurence Dunbar from the perspectives of the oral interpreter; and (15) historic festivals and the nature of American musical comedy. (HOD)

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A HISTORY OF ITALIAN-AMERICAN THEATRE: 1900 TO 1905

Order No. DA8409377

ALEANDRI, EMELISE FRANCESCA, PH.D. *City University of New York*, 1984. 490pp. Adviser: Professor Vera M. Roberts

This continuing history of the Italian-American Theatre in New York City is preceded by our earlier study cataloguing its first amateur phase in the 19th century. The first several years of the 20th century are this study's concern, specifically the years including 1900 to 1905. First, we follow the fortunes of those companies that originated in the 19th century to see how, if at all, they fared in the new century. Then we introduce those new impresarios and troupes that only begin to appear from 1900 to 1905. The period produced the major forces that shaped the theatre in the ensuing decades: the Maioris, the Minciottis, the Cunicos, Francesco Ricciardi, Guglielmo Ricciardi, the Giglios, and the Migliaccios.

This history attempts to reveal every possible instance of amateur or professional theatrical entertainment in New York City's five boroughs. But in following the fortunes of the personalities in this story, we also touch on theatre outside the city limits, up and down the Eastern seaboard to the midwest and to California. Dramatic companies, the arena of the caffe concerto and the marionette theatre are all considered in great detail. Special attention is given to several major figures: Guglielmo Ricciardi and his transition into the American sphere; Antonio Maiori and his introduction of the classics to immigrant audiences; Riccardo Cordiferro (alias Alessandro Sisca) and his prolific literary activity including *Il Pezzente* and *L'Onore Perduto*; and Eduardo Migliaccio, known as Farfariello, and his numerous *macchiette*, or character sketches. Appendices include complete lists of companies, personnel, authors and plays.

THE IOWA THEATER LAB, 1970 - 1975: THE DEVELOPMENT OF AN IMPROVISATION-BASED, NON-VERBAL THEATRE

Order No. DA8421488

ARGELANDER, RONALD JAY, PH.D. *New York University*, 1984. 435pp. Adviser: Michael Kirby

Founded by actor Ric Zank and dancer George Kon as the theatre workshop of the University of Iowa's Center for New Performing Arts, the Iowa Theater Lab grew quickly into an internationally known and highly respected experimental theatre company. Although its peak of success spanned only three years, 1972-75, the Labs productions—because of their use of highly sexual content, graphic violence and highly physical non-verbal form of acting—stimulated wide-spread controversy within the theatre world.

The organization of this study is chronological, beginning with the company's formative years (1970-71). Chapters I and II trace the groups origins, major influences on their work—Copeau, Artaud, Grotowski and Delsarte—, the training, and early explorations with sound compositions and improvisation structures in *Reflexa* and *Othello Variations*. In Chapter III, the study focuses on Zank's collabortion with playwright John O'Keefe in creating the company's first full-length play, *Osiris* (1971). These three chapters trace the development of the Lab's training discipline, improvisational work process and esthetic standards.

Chapters IV, V and VI document the creation of the three major original productions in Iowa City: *The Naming* (1972), *Dancer Without Arms* (1974), and *Moby Dick* (1975). Major concerns in these chapters are reconstructing the creative process by which each production emerged and describing the production in its finished form. Each chapter also includes an analysis of the shifting internal affairs of the company and its relationship to the university, as well as an examination of the critical response to each production.

Finally, in an attempt to place the Iowa Theater Lab in perspective, the study concludes with an analysis of the company's work as a whole. Emphasis is placed on drawing generalizations from the Lab's improvisation-based creative process, and the ways in which non-verbal elements such as light, environment, gesture, picturization and sound were used to communicate dramatic narrative.

ANALYZING RELATIONSHIPS AMONG CHARACTERS IN DRAMA: A COMBINATION OF PRECEPTS FROM CONSTANTIN STANISLAVSKI'S SYSTEM OF ACTING AND ERIC BERNE'S SYSTEM OF TRANSACTIONAL ANALYSIS

Order No. DA8416692

BIANCO, PATRICIA STEVENS, PH.D. *The Florida State University*, 1984. 249pp. Major Professor: Gil Lazier

The purpose of this study is to determine the possibility of using Eric Berne's system of transactional analysis to expand and clarify Stanislavski's system of acting. This expansion can form an effective tool for the analysis of character relationships. The value of using Berne's system to expand Stanislavski's is tested by using this combination of systems to analyze the character of Blanche DuBois in *A Streetcar Named Desire* by Tennessee Williams. The results of this analysis serve as a functional model of how these systems may be used together for analysis. This model should be applicable to other characters as well.

Both Stanislavski's and Berne's systems are capsulized in the first part of this study's design in order to identify their working structures. Second, divisional devices of character analysis used by the systems are applied to one episode of *A Streetcar Named Desire* so that their use together is tested and the results recorded in terms of their accessibility to actors. Next, the restructuring devices of both systems are applied to the same play to ascertain whether they work together and, if so, how an actor can use these devices for character analysis. The concluding section summarizes the results of the analysis, concludes whether or not Berne's system can be used to expand Stanislavski's role analysis, and suggests future research in Stanislavskian role analysis using therapeutic techniques.

To date no study has been published comparing the precepts of Stanislavski and Berne in order to suggest how precepts from transactional analysis can be used to clarify and expand relationships among characters from Stanislavski's system of acting. This study offers a systematic comparison, as well as a concrete demonstration of how the two systems can be used by an actor.

PERFORMANCE DOCUMENTATION: AN ANALYSIS OF WRITTEN MATERIALS

Order No. DA8412121

CONLIN, KATHLEEN ANN FALLAT, PH.D. *The University of Michigan*, 1984. 207pp. Chairman: Richard J. Burgwin

Performance documentation has become a major concern of theatre scholars in their attempt to reconstruct past productions. Although the technological revolution has made photography, film, and videotape available as the recording media, written performance documents remain the primary sources for research.

This study into the problems of performance documentation was based on the following premises: (1) Performance documentation has for its object the dramatic and the theatrical elements of the performance event; (2) The actor's performance is at the center of the theatrical event; and (3) Promptbooks are regarded as repositories of information about past performances. Using the four elements of dramatic action and Tadeusz Kowzan's thirteen signs of the theatre as a guide, a variety of written documents were examined to determine if they contained the particularized execution of an implied, textually prescribed, or rehearsal generated activity for actors.

Chapter I is an overview of performance documentation. Chapter II reviews the history of promptbook research and analyzes other written performance documents including medieval rubrics, *commedia* scenarios, Elizabethan prompt materials, tributes and memorials, descriptive essays, and post-scriptive texts. Chapter III and Chapter IV are intensive analyses of three significant promptbooks and three significant post-scriptive texts respectively. Chapter V summarizes and analyzes the research data, and suggests areas for future research.

The proven thesis is that although the actor is at the center of the theatrical event, promptbooks and other related performance documents record and therefore preserve the contribution of the playwright (text), the stage manager (technical cues), and the director (visual elements) but seldom the details of the actor's performance.

THE ETHICS OF VIOLENCE AS POLITICAL STRATEGY IN CONTEMPORARY DRAMA

Order No. DA8408275

DAPL, MARY KAREN, PH.D. *Stanford University*, 1984. 300pp.

A significant number of contemporary playwrights--John Arden, Bertolt Brecht, Howard Brenton, Albert Camus, Max Frisch, Eugène Ionesco, Slawomir Mrozek, and Ernst Toller among others--address the difficulty of discerning between right and wrong uses of political violence in a desacralized universe. These dramatists structure the problem of political action as a paradigm of human freedom. They define freedom in terms of the individual's ability to effect change in his community. The center of the ethical problem is the violent deed; the critical choice, whether to inflict or submit to violence. These playwrights examine the relationship of the hero to his community by means of schematic representations of the nexus, victim-deed-executioner. They ask if the hero, whether victim or executioner, pollutes or redeems his society through his action.

I approach political killings as a theatrical image and as an analogue to the psychological-sociological mechanisms of ritual sacrifice. I suggest no causal relationship between ritual and dramatic structures; I propose the analogy to heighten awareness of the forms, functions, and expectations that inform dramatic representations of the ethical problem. Given the basic analogy, my analysis incorporates images from anthropology, the Hebrew Bible, and the New Testament. To establish the conventionality of the schemes of sacrifice as they appear in the drama, the discussion focuses on a series of paradigms from Greek tragedy, then considers those images as contemporary playwrights reconfigure them for a new political and religious moment. Thus the *Oresteia* demonstrates the linkage of social, political, and religious structures of violence; Aeschylus' Prometheus and Sophocles' Oedipus provide exemplars of victims; Aeschylus' Orestes and Clytemnestra, examplars of executioners. As for the moderns (listed above), they provide images ranging from Toller's inquiry into the kind of violence that renews the community to Brecht's vindication of revolutionary violence to Ionesco's absolute rejection of violence as a means to effect change in this world. No consistent ethic of violence emerges; the only constant is the need to continue responsible assessment.

FICTION INTO DRAMA: A PRAGMATIC ANALYSIS OF DRAMATIC DIALOGUE IN ADAPTATIONS

Order No. DA8419131

DOTY, KATHLEEN LEILANI, PH.D. *University of Washington*, 1984. 239pp. Chairperson: Ann H. Stewart

This dissertation presents and develops the notion of pragmatic dramatics. Pragmatic dramatics employs the insights and explanations of linguistic pragmatics and applies them to dramatic dialogue. My study uses pragmatic dramatics to examine plays that have been adapted from fiction. The comparative study of play and the fictional work from which the play is adapted reveals three features of language exploited in dramatic dialogue: (1) questions and answers, (2) deixis and deictic centering, and (3) conversational implicature. This study is limited to dialogue in two plays considered naturalistic and realistic.

Chapter 1 discusses the theoretical background needed to develop pragmatic dramatics, focusing on modern linguistic theory, pragmatics and its distinction from formalist linguistics, and the relationships between real-world conversation, dramatic dialogue and fictional dialogue.

Chapter 2 analyzes Edward Albee's adaptation of Carson McCullers' *The Ballad of the Sad Café*. Albee rearranged McCullers' tone, setting, characters, and narrator in a dramatic frame. I examine this dramatic rearrangement with particular attention to the use of a narrator in the play and the role of deixis in the dialogue. In this adapted play, the use of a narrator undercuts the essentially pragmatic nature of the dialogue and action.

Chapter 3 examines William Archibald's *The Innocents*, a play based on Henry James' *The Turn of the Screw*. The analysis focuses on the transformation of unspoken thought into dialogue and a comparison of specific features of character dialogue. I find the playwright relying on rhetorical questions, tag questions, and questions that implicate; polite forms of speaking; and direct/indirect questions and statements.

Chapter 4 draws conclusions on the pragmatic nature of dialogue in plays that have been adapted from fiction and suggests areas for further exploration in the study of dialogue using the principles of pragmatic dramatics.

TYPES, PRINCIPLES, AND TECHNIQUES OF COMPOSITION AND STAGE MOVEMENT IN GROUP PERFORMANCE OF LITERATURE

Order No. DA8414367

FERGUSON, PAUL HARRY, PH.D. *The University of Texas at Austin*, 1983. 342pp. Supervising Professor: Paul Gray

The purpose of this study is to explore, refine, and expand existing group performance theory through a focus on composition and stage movement. Combining composition and stage movement under the single term *staging*, the study discusses how various types of staging are used to make aesthetic and critical statements about a literary work; and to solve common group performance production problems.

After tracing the growing importance of composition and stage movement in modern group performance, the study identifies eight types of staging: imitation, observation, symbolic, juxtaposition, frame, neutral, summary, and atmosphere. Each type of staging is presented as a possible solution to recurring group performance production problems (e.g., how to create a feeling of scene on the bare stage; how to create staging responsive to the constantly shifting times and locations common in non-dramatic literature; and how to create staging that reveals symbolism, theme, and sub-text). Following this, the study describes a set of techniques useful in executing all the types of staging (e.g., repetition and variation of the pattern and shape of composition and stage movement).

After the types, principles, and techniques of staging are described, their usefulness as aesthetic and critical tools is demonstrated by applying them to a production of "Hansel and Gretel," a fairy tale by the brothers Grimm. The tale is adapted for group performance (retaining its narrative structure) and its Freudian sub-text--suggested by psychologist Bruno Bettelheim in *The Uses of Enchantment: The Meaning and Importance of Fairy Tales*--is revealed through the described staging (i.e., composition and stage movement).

Throughout the study, where helpful or necessary, illustrations accompany the text.

WHITEHEAD'S EDUCATIONAL AND COSMOLOGICAL THEORIES AND THEIR IMPLICATIONS FOR EDUCATIONAL THEATRE

Order No. DA8421185

GERSHMAN, KATHLEEN WALDRON, ED.D. *Harvard University*, 1984. 175pp.

Like a chronicle of the author's interest in Whitehead, this thesis starts with a discussion of his educational theory as described in *The Aims of Education*, proceeds to a discussion of his cosmological theory, and ends with some speculations about how they both relate to one school experience, specifically participation in a high school drama.

Two of the ideas in *The Aims of Education* are the subjects of Part One of this thesis: "concrete apprehension," by which Whitehead means the ability of the student to experience a subject before he can comprehend it fully; and "the rhythms of education," by which he means the student's need to learn a subject in a series of three stages. Chapter IV is a review of "The Aims of Education," an essay from the book by the same name.

Whitehead's cosmology, i.e., his attempt to frame a coherent system of ideas which would allow us to interpret all our experiences, is the subject of the second part of this thesis. Twelve or so of his new terms are defined and a full discussion of the cosmology itself follows, with particular emphasis on the cosmology s "First Principle,"

Creativity. Although Whitehead himself cautioned against relating this discussion of higher intuitions with what he called "current modes of behavior," Chapter VII discusses the implications of the cosmology for education.

In order that the attempt to consider education in terms of the cosmology be as intelligible as possible, the author made an observation of a specific school experience, the production of a high school drama. The author observed the production from its tryouts to its closing. Also interviews were held with the same cast members on a weekly basis in order to elicit from them the most salient aspects of their experience in the play and thus describe the story of the production phenomenologically.

In the discussion which follows the case study, educational theatre is seen as exemplifying several of the recommendations of *The Aims of Education* as well as serving as an example of Whitehead's theory of Creativity, defined by him as the natural urge to advance into novelty.

The effort to synthesize the educational theory and the cosmology reveals certain disparities between the two, e.g., Whitehead's concept of mental development conflicts with his theory of the non-development of the actual entity; also his theory of concrete apprehension is not congruent with his cosmological theory of "prehension" whereby an entity's "becoming" or "concrescence" is difficult to submit to chronology.

The thesis concludes with some speculations as to how the cosmological principle of creativity could inspire some changes in teaching practice.

ORIENTAL CROSSCURRENTS IN MODERN WESTERN THEATRE

Order No. DA8413460

LAI, STANLEY SHENG-CHUAN, PH.D. *University of California, Berkeley*, 1983. 489pp.

This study traces the conscious pursuit and assimilation of Oriental philosophy and theatrical practice in Western theatre of the twentieth-century, and concurrent development, independent of conscious influence, of elements in modern drama that reflect the structure and spirit of Japanese Noh. Both of these developments are seen to be part of a deeper drive in modern society toward rejection of traditional Western values, particularly rationality, and the search for new forms of expression from eclectic sources outside of this tradition.

Certain major esoteric trends of the late ninteenth-century--occultism, alchemy, Theosophy, Buddhism--can be found in Strindberg's works, and his Dream Plays incorporate fragmented pieces of Oriental myth and thought into free-flowing odysseys of the inner mind. The subsequent Dada revolt against traditional values has striking parallels to the Zen Buddhist concept of "no-mind" and eccentric Zen practices designed to free the mind from rational tendencies. As heir to this break with rationality, Artaud was deeply influenced by Balinese dance, which provided a form for his concepts of direct communication in the theatre.

In their development of non-realistic staging methods toward a "conscious theatre", Mayerhold and Brecht drew freely from, and at times misinterpreted Kabuki and Peking Opera conventions. Yeats turned toward the Noh in his vision for a theatre that unified national consciousness, though three of his four Plays for Dancers are closer to traditional Western dramatic structure than the essence of Noh.

Though neither playwright was directly influenced by Noh, the works of O'Neill and Beckett, products of our fragmented modern life, reflect the static structure and commemorative qualities of Noh. Early Greek *tragoidia* also reflects these features, and like Noh, it was a product of a cohesive society. An intriguing paradox lies in the likeness of these ancient and modern dramatic forms and the harsh contrast between the nature of the societies that spawned them.

THE DEVELOPMENT AND NATURE OF VAUDEVILLE IN TORONTO: FROM 1899 TO 1915

LENTON, GERALD BARTLEY BRUCE, PH.D. *University of Toronto (Canada)*, 1983.

The dissertation uses Toronto as a model to describe the development and nature of vaudeville throughout North America. The study begins with the nineteenth century, for although vaudeville enjoyed sudden success in the early 1900s, it was the result of a century-long development of the menagerie and circus, minstrel show, dime museum and concert saloon, which were more or less combined into vaudeville. Therefore, the North American origins, nature, appearance in Toronto, and contribution to vaudeville of each founding form is examined in the first part.

The catalyst in the transition of variety entertainments to vaudeville was centralization, which started with the founding of The Vaudeville Managers' Protection Association in 1900. By 1910 vaudeville was a giant oligopolistic industry controlled by a small number of individuals who had divided North America into protected territories. The methods of organization they used to establish and keep control and the strict rules they enforced on all of the owners, managers, and performers on their circuits, are the subject of the second part.

The third and major part of the dissertation uses information culled from the newspapers and theatrical journals of the period to describe the first sixteen seasons of vaudeville in Toronto, from 1899 to 1915, when its form and content were standardized. The seasons are outlined chronologically, and each different type of act is described in the season where it dominated the headline position. The relative importance of each is documented in the first appendix, where all of the headliners at Toronto's major vaudeville theatres are listed season by season. The dissertation also includes detailed descriptions and photographs of the major vaudeville theatres built in Toronto during this period.

In order to give a complete measure of vaudeville's mass appeal, an overview of developments in other theatrical entertainments during the period is given. The trends in the legitimate and burlesque theatres and the growth of movie houses in Toronto are included in the season by season analysis, but there is no detailed analysis of their content.

THE EMERGENCE OF CHILDREN'S THEATRE AND DRAMA, 1900 TO 1910

Order No. DA8412238

SALAZAR, LAURA GARDNER, PH.D. *The University of Michigan*, 1984. 266pp. Chairman: Walter Eysselinck

Between 1900 and 1910 the children's theatre movement became viable and accepted by the American public. Children and youth were in theatre audiences since the drama first appeared, but early in American history, puritanism, romanticism, and male dominance of the audience kept children out of theatres. Later the "affectionate mode" of child rearing, which encouraged early exposure to the arts, triumphed. Many professional companies offered family entertainment by 1900. Children growing up in American cities between 1900 and 1910 had diverse opportunities for theatrical experiences, as Broadway averaged three plays per year suitable for child audiences.

Despite this, when melodrama faded and realism took its place, adult theatres became less appropriate for family audiences. At the same time that this happened, growing interest in amateur theatricals and art theatres encouraged experimentation with special audiences, including children.

A romantic, social and scientific interest in children and childhood appeared between 1900 and 1910. Everything that children's lives touched, even theatre, called for and received special analysis and treatment. Social workers, educators, and theatre practitioners came to associate the theatre with high ideals during the decade. They wrote and talked about theatre's capacity to inspire and educate. Whereas Americans regarded theatre in the nineteenth century as evil, the new custodians of childhood saw theatre as a pragmatic gift from some higher being.

THE INTERPRETATION OF ACTION IN DRAMATIC LANGUAGE

Order No. DA8418533

SCHAEFER, JAMES FRANK, JR., PH.D. *University of Minnesota*, 1984. 320pp.

Dramatic theory has historically placed little emphasis on the analysis of language, focusing instead on plot, character, and theme. Although there has been increased study of dramatic language since 1960, there has been no comprehensive reevaluation of the history of dramatic theory in terms of linguistic theory. Nor has a critical consensus formed about which linguistic theory or critical methodology is best suited to the study of dramatic language. This study undertakes to lay the groundwork for a unified dramatic-linguistic approach to the interpretation of dramatic texts. It first reviews major works of dramatic theory, beginning with Aristotle's *Poetics*. It finds that Aristotle's poetic theory is related to his theories of language and logic, and that the technique of dramatic dialogue is central to his view of poetic imitation. Samuel Johnson, August Strindberg, and Gertrude Stein are shown to follow Aristotle in finding language to be the primary mode of dramatic imitation, while Horace, Gotthold Ephraim Lessing, the nineteenth century romantics, and Konstantin Stanislavski all place language secondary to other considerations. The study of dramatic language since 1960 is shown to have developed in three directions. The earliest relies on conventional methods of stylistic analysis; the second incorporates linguistic or psychological theories; the most recent adopts the terminology and techniques of structuralism. The work of these most recent critics suggests that a theory of dramatic interpretation demands both a theory of language comprehension and a general theory of perception. A review of contemporary cognitive psychology finds its researchers borrowing theatrical terminology to describe the most basic relationships between perception and the comprehension of both linguistic and non-linguistic experience. A series of recent psychological experiments are examined which demonstrate the importance of integrative, inferential skills in language comprehension. Specific examples of dramatic language are examined to show how ambiguity in language and the influence of contextual forces together help or hinder comprehension and communication in the theatre. This study concludes by suggesting how our understanding of dramatic language might be increased by bringing dramatic literature into the psychological laboratory and the tools of psychological research into the theatre.

WHITE COLUMN MANSIONS: THREE ORIGINAL PLAYS BASED IN LOCAL HISTORY AND FOLKLORE: A PROCESS FOR DEVELOPING LOCAL AMERICAN HISTORICAL MATERIALS INTO THEATRICAL PRODUCTIONS

Order No. DA8412357

STEPHENSON, ROBERT REX, PH.D. *New York University*, 1984. 426pp.

The three-year project encompassed the playwright-director's process to create a local American historical drama. The process was rooted in the impressive groundwork of Percy MacKaye, Frederick Koch, and Paul Green. They proved that historical and folk drama could be accurate and still entertain.

A nine-step process and a philosophical approach for researching, writing, and producing local American historical drama has been systematized from the playwright-director's experiments. Grounded in improvisation and based on professional historical research, the process also expanded the audience's role to include them as participants in the project. Moreover, the project involved the community in the research, entrusted actors with primary historical materials, and created contemporary parallels from local history.

Three original dramas represent significant incidents in the history of race relations in the eastern Blue Ridge: The first recorded Black individual to seek and receive justice in the state courts of southwestern Virginia; the re-structuring of social and economic patterns in the same geographic region after the Civil War; and the first significant race riot in Franklin County, Virginia. The trilogy forms a chronology of one-half century in the polarization of community racial interaction and attitudes; the dramas culminate in legislated discrimination, legalized by the Virginia Convention of 1902.

The primary goal of the project and process was to merge history and theatre for entertainment and education. Congressman Philip Crane expressed to the playwright-director his belief that this goal had been accomplished: "I was most impressed with the concept of blending disciplines--drama and history--and think you successfully provided great drama with authentic, well-researched history from the Court House archives. As a former history professor, I have long felt that we have never properly exploited the great drama to be found abundantly in our historic experience, so you are to be congratulated."

A RHETORICAL ANALYSIS OF SELECTED LITERARY WORKS OF PAUL LAURENCE DUNBAR FROM PERSPECTIVES OF THE ORAL INTERPRETER

Order No. DA8410641

STONE, ROY EDWIN, PH.D. *The Ohio State University*, 1984. 229pp. Adviser: Professor Kathryn T. Schoen

This dissertation involves a rhetorical analysis of selected literary works of Paul Laurence Dunbar from perspectives of the oral interpreter.

Despite Dunbar's popularity at the turn of the century, his poems and other works have rarely appeared in general anthologies of American literature in the past several decades; however, recently he has been included in a few revised editions.

Both traditional as well as some nontraditional principles are utilized to explicate works of Dunbar in several literary genres--poems, novels, short stories, essays and letters. The works are examined for both their intrinsic and extrinsic values. However, of particular importance to the oral interpreter is Dunbar's appeal to audiences as an effective communicator. Therefore, the study focusses on those rhetorical strategies and devices which accomplish this purpose. Important to the understanding of the writer's ideas, attitudes and points of views is his literary heritage: the environment in which he developed as a man and as a writer.

Finally, an assessment is made regarding the effect of his works on audiences during his lifetime and their impact on audiences today.

READERS THEATRE: A CUMULATIVE APPROACH TO THEORY AND CREATIVE ACTIVITIES FOR USE IN SECONDARY SCHOOLS

TANNER, FRAN AVERETT, PH.D. *Brigham Young University*, 1984. Chairman: Harold R. Oaks

This study creates activity-centered projects for teaching Readers Theatre in secondary schools. The cumulative process involves five units: The Art, The Material, The Script, The Interpreter, and The Production. Chapters within each unit provide examples of comprehensive step-by-step procedures to assist students in learning the basic theory and techniques of Readers Theatre.

By completing the activity in each chapter, students will not only learn the principles of Readers Theatre, but will gain practical experience in the various areas of preparation and production. After introducing the students to the presentational approach of Readers Theatre, various chapters discuss selecting, analyzing, and adapting the material; releasing textual voices; experiencing varied arrangements; orchestrating and programming the script; sensitizing the interpreter's voice and body; staging the script; completing the production concept; and producing the show.

LONDON'S LUNCHTIME THEATRES: 1966 - 1975

Order No. DA8416732

URQUHART, JOHN RICHARD, PH.D. *The Florida State University*, 1984. 411pp. Major Professor: Gil Lazier

Following World War II, there was little alternative theatre activity in England. Then, in the late 1960s and early 1970s, new low-budget theatres and touring companies began to appear in London. Soon, an English counterpart to New York City's Off-Off Broadway movement was established. Since that time, "fringe" theatres have played an important role in the British theatre.

One aspect of this fringe theatre development was the appearance of lunchtime theatres in London. They staged their performances on the aprons of conventional playhouses, in restaurants, jazz clubs, and pubs. The most successful producers even established their own miniature playhouses. Many found support from the theatrical profession and the Arts Council of Great Britain. In the mid-1970s, however, their importance was eclipsed by the proliferation of other kinds of fringe theatre in the city. Nevertheless, between 1966 and 1975, lunchtime producers made notable contributions to the development of alternative theatre in London.

Chapter One provides an overview of alternative theatre activity in the modern British theatre, and it documents the founding of London's first lunchtime theatres in 1966.

Chapter Two describes the impact on the British theatre made by Off-Off Broadway theatre companies and the Counter Culture, or Underground. It also documents the establishment of two of London's first fringe theatres, the Arts Laboratory and the Ambiance Lunch Hour Theatre Club.

Chapter Three describes the growth in lunchtime theatre activity that began in 1970-1971, and the role played by lunchtime producers in establishing London's first pub theatres.

Chapter Four documents the founding of the Almost Free and the Soho Poly theatres. It also examines the lunchtime theatre "boom" of 1972 and the decline of lunchtime theatre activity that occurred in 1973-1975.

Chapter Five examines the involvement of the Arts Council of Great Britain in the history of lunchtime theatre, and its effect on lunchtime theatre practice between 1966 and 1976.

Chapter Six reviews the contributions of London's lunchtime theatres, and it provides an overview of lunchtime theatre developments in recent years.

TOWARD THE DEVELOPMENT OF A CRITICALLY RESPONSIVE AUDIENCE: AN AESTHETIC INQUIRY EMPLOYING EDWARD BULLOUGH'S THEORY AND CRITICISM OF CONTEMPORARY THEATRE

Order No. DA8406326

WASSERMAN, NINA MARILYN, PH.D. *New York University*, 1983. 223pp. Chairperson: Professor Jerrold Ross

This study explores the potential of a form of aesthetic inquiry. Its purpose is to not only discover information but also provides a model helpful in developing skills with which to appraise theatre, to understand and evaluate conflicting critical reports, and to articulate personal critical response. Based on the premise (elaborated upon by phenomenologists) that an important relationship exists between audience, artist, and theatre and criticism, the study examines theatre from both sides of the intentional correlation: both the characteristics of plays or theatre events and the orientations of observers are considered.

Distance, the separation of viewer (*i.e.* audience) from that which is viewed (*i.e.* play) is a longtime and widely accepted, though controversial, requirement for both the creation and appreciation of art. Debate about the relevance of a theory of distance to certain contemporary theatrical forms in which spectators must become participants raises questions about the aesthetic value of those forms as well as about the theory. While the term distance appears in many discussions of art, and especially of theatre, its varieties, its full import and its origins are seldom recognized.

Edward Bullough's theory of Psychical Distance, first published in 1912, holds that distance is essential for the "aesthetic consciousness" of artists as well as appreciators of art. Furthermore, the theory proposes that distance is variable according to the "distancing power" of the individual artist or appreciator and according to the "characteristics of the object."

The objects whose characteristics are investigated here are 10 contemporary theatre presentations. Studied concurrently is criticism of those presentations. Critical reports, it is discovered, reflect the wide variation that exists among individuals' orientations to performances, their perceptions, their "powers of distancing," and their choices as to what to verbalize and in what manner.

While Bullough's Theory of Psychical Distance remains open to question, its value as one theoretical basis for the evaluation of theatre is demonstrated in this dissertation.

HISTORIC FESTIVALS AND THE NATURE OF AMERICAN MUSICAL COMEDY

Order No. DA8414873

WHITE, RICHARD KERRY, PH.D. *University of Oregon*, 1984. 358pp. Adviser: Grant McKernie

This study examines the general characteristics of selected historic festivals of Europe and employs their common features in an analysis of *Oklahoma!* and other American musical comedies. The contention is that examples of the genre are "displaced festivals" in form, content, and function.

An introduction defines the parameters of the investigation and its terminology. A primary hypothesis claims that festivals celebrating existential moments in the life of a community are often correlated with the life of a culture hero. Such festivals of renewal are expected to have, minimally, elements of "celebration," "display," "contest," and "ceremony." Successive adaptations through history to changing social customs result in events with interdependent synchronic and diachronic significance. In addition, such events are seen as multi-modal systems of community communication, typically employing a variety of aural, visual, and kinetic media in order to encourage an extra-mundane experience among the participants.

The first two chapters examine major Renaissance and baroque court festivals. In all cases, the focus of celebration centered on the ruler as a "godly prince," whose power bestowed life to the community. Further, relatively private entertainments, such as opera, formally analogous to the festival as a whole, were held in conjunction with public celebrations.

A third chapter analyzes festivals of the French and English revolutions. In these, the values of an emergent middle-class and its heroes were celebrated. Consequent forms of entertainment, such as melodramas and operettas, are displaced festivals--fictional representations with analogous forms and functions.

American musical comedy in general, and *Oklahoma!* in particular, while clearly products of the American mythos and reflective of specific moments in American history, are also seen as displaced festivals, analogous to and descended from the European festive tradition. A detailed analysis of *Oklahoma!* and brief examinations of other representative musical comedies help to confirm the festive nature of the genre.

Conclusions drawn concern the analysis and production of American musical comedy. A "festive style" is described as a product of a synthesis of the arts and the establishment of a celebratory actor/audience relationship.

AN EXAMINATION OF PROTAGONISTS IN SELECTED FEDERAL THEATRE PROJECT PLAYS AS A REFLECTION OF NEW DEAL SOCIETY AND POLITICS Order No. DA8416287

WILLIAMS, ELWOOD PRATT, PH.D. *Kent State University*, 1984. 215pp. Director: William H. Zucchero

The Federal Theatre Project (FTP), a branch of the Works Progress Administration during the Great Depression of the 1930s, provided employment for thousands of unemployed theatre artists throughout the country from 1935 until 1939, when Congress denied it further funding. The New York City FTP units produced ten original standard long plays during the first year of the project's existence.

This investigation seeks to examine the protagonists in those first original plays. Through detailed examination and analysis of the plays, an attempt is made to relate the protagonists to the era and to demonstrate how they became dynamic symbols of popular social and political concerns.

The first chapter discusses the domestic and international political scene. The second chapter details the formation of the Works Progress Administration and the genesis of the Federal Theatre Project. The third chapter offers an analysis of the two original long plays produced by the Popular Price unit, *American Holiday* and *Class of '29*. The fourth chapter examines the Managers' tryout unit's *A Woman of Destiny*, *In Heaven and Earth* and *Backwash*. Chapter Five details *Chalk Dust* and *Battle Hymn*, produced by the Experimental unit. The final chapter includes studies of plays produced outside "unit" organizations: *Jefferson Davis*, *The Ballad of Davy Crockett*, and *It Can't Happen Here*.

The work concludes that the plays examined reflected American social and political concerns of the time. The protagonists generally represented ideals which were in harmony with the aims of the first administration of President Franklin D. Roosevelt and the antagonists symbolized forces allied against it.

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